

CORRESPONDENCE

1928

AMERICAN LANDSCAPE 5

January 24 - February 11 1928

On the 24th of this month, an exhibition of "American Landscapes" (covering 75 years), will be opened to the public at the D.G.

In an effort to further stimulate interest in American painting, this small gallery has assembled thirty paintings and watercolors which serve as a modest survey of native art.

With Albert P. Ryder, George Inness, John H. Twachtman, Alexander Wyant, Winslow Homer, Ralph Albert Blakelock and Theodore Robinson holding up the old traditional, the following living Americans and others, will show what is being done today. Burchfield, Davies, Fiske, Halpert, Hassam, Karfiol, Kroll, Kuhn, Marin, Pollet, Spencer, Stella, Walkowitz, Weber and Zorach. George Bellows will be represented with a late canvas.

Naturally, this exhibition does not include all the men of importance, nor does the D.G. pretend that this is a complete and representative collection. It merely offers to many art lovers an opportunity to see the general trend of native art -- and leave the rest to individual research and judgment.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PAINTINGS SCULPTURE ETCHINGS POTTERY ART BOOKS

Telephone Watkins 1535



113 West 13th Street

THE DOWNTOWN GALLERY

NEW YORK, April 14, 1928

I hereby give to my wife, Edith Halpert,
my painting entitled "KITCHEN", on the
condition that it remain as her property
permanently, not to be sold.

Samuel Halpert

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May 1, 1928

My dear Mrs. Hughesheim:

A few days ago, I received from your secretary the address of Mr. Loeb, in Paris, - for which I thank you very much. We shall be in Europe late in June.

In this letter, I am enclosing a clipping from this evening's Sun. This satire by McBride is apropos of Keppel's giving George H. Hart a one-man show, after the great recognition he received at the Downtown Gallery "below 11th Street", with his exhibitions held last year and earlier this season.

"Pop" Hart will be sixty years old this month, and we are very eager to celebrate the event by announcing the publication of a book on his work, as once, rather than allow any more time to elapse before other means of achieving this end can be found.

I am referring to the fact that the New York publishers are still hesitant about "art books" as a business proposition. We, however, are so confident of the success of his publication that we have decided to publish the book ourselves, and to add the difference between the estimated cost of \$1,000., and the \$500. which you so kindly offer.

You see that our original plans have been changed somewhat. We have decided to publish one book at a time - beginning with that on "Pop" Hart - instead of working on all ten simultaneously. When the first has been established as a success, the

-- 2 --

We have all the material ready, i.e., the photographs of Hart's pictures for the plates; the text is now being prepared by Holger Cahill, author of "Profane Art", and of many important articles on art; the cuts will be made under our supervision while abroad; and the printer is preparing the dummy. Collectors, museums, libraries, artists, students, etc., will be circularized with a complete prospectus, and we hope to get a number of subscriptions on the book in advance. There will be two editions - one to sell at \$2.00; the other at \$1.00 - a de luxe edition with a signed etching by the artist inserted.

This, I believe, outlines the plan pretty thoroughly.

Sincerely yours,

W. C. C. Goldsmith

B. D. SAKLATWALLA
14 CREIGHTON AVENUE
CRAFTON, PA.

Sunday May 13th 1928

Dear Mrs Halpert:

I just returned home this morning from my last trip & found your invitation to dinner next Wednesday.

Last Wednesday when Mr Turner & myself visited the gallery, Mrs Goldsmith spoke about your having written me, & I told her I shall be very glad indeed to accept your kind invitation, unless some unforeseen occurrence like an earthquake would prevent me. This still holds good and we do not expect any such visitation from the Almighty.

It is indeed very kind of you to think of me especially as the gathering will be composed of such

co-purposive souls.

With kindest regards

Yours sincerely

Reatha M. M. M.

B. D. SAKLATWALLA
14 CREIGHTON AVENUE
CRAFTON, Pa.

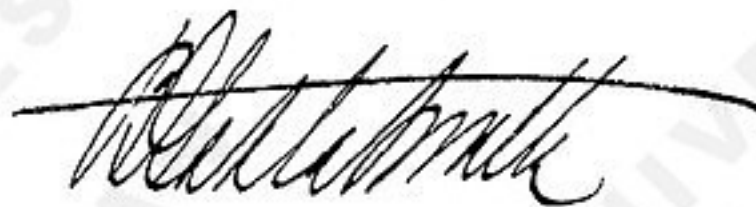
May 21, 1928.

Mrs. E. G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York.

My dear Mrs. Halpert:

In order to justify the place card
assigned to me, I am forwarding the enclosed. Comments
and criticism from yourself and/or associates will be
appreciated.

Yours very truly,



BDS:R

Enc.

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With kindest regards

Yours sincerely

Robert M. M. M.

B. D. SAKLATWALLA
14 CREIGHTON AVENUE
CRAFTON, PA.

May 29, 1928.

Mrs. E. G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York.

My dear Mrs. Halpert:

I have received the souvenir of
the Bozo Club, for which please accept my thanks, and
which I think is extremely well executed.

Yours very truly,



BDS:R



Barthway
THE ~~WESTERN~~ HOTEL
2100 LINCOLN PARK WEST
CHICAGO

June 20, 1928

My Dear Mrs. Halpert

This may not reach you before
your departure. However it will be forwarded.
It would now be impossible for me to have a
photograph sent in time for sale - of "Pup"
Hart's Carnival Scene. However if you want it
& can still manage please write Miss Upton
Art Curator, Los Angeles Museum - to have
photograph made at once & forward by Air Mail.
You too could use Air Mail. You might say
to Miss Upton that this (a all other of my Water Colors)
"Pup Hart" is in Museum permanent - He will
understand as I have her receipt.

I am from "Pup Hart Water Colors"
- you can credit me in any way you desire.
I am a great admirer of "Pup Hart" - and can
go so far as to say that I regard him as one
of America's biggest "hits" - he is absolutely original.

Your letter to me dated New York. June 1st.
went to Los Angeles & only reached me in
Chicago yesterday - June 19th -

I am in Chicago - at the Parkway
Hotel - for next four and half months - except
for a few trips one of which will take me to
New York - just before or just after October 18th.
I hope to be at opening of Carnegie International
on October 18th & will plan to go there first
or end my little eastern trip there. I will
miss Corcoran Gallery as I must start west
about time it opens. However I will go to
New York for a couple of days.

Your suggestion about Mr. Holger
Cabill - makes a most favorable impression -
It may be that we can take it up - of course
Whitman should write up my American Gallery
by right should see the picture personally
& study them carefully. I will not get
around to it for some months in any event.

The truth is that I want (if possible) first
to secure my Walter Oden Gallery - the new building
soon to be completed - may give me my chance.
My idea being to make the American catalogue
include both the present Harrison Gallery of American
art (all oils) and the new American Walter
Oden Room - most of which examples I know
personally - a year probably would elapse before I
could undertake the American catalogue.

I am selling a few of my paintings
- show more as nobody knows better than I -
and most embarrassing to me - However I must
think more of myself, the Harrison Gallery
and the Museum - than of individual artists -
In the more "trickish" corner - I am submitting the
works back to their authors or producers - at the
price I paid them - not asking them to elsewhere
- more giving them the opportunity of doing whatever
seems most to their own advantage. It will relieve
me of all future worry - independence of action on
my part. I regret being so late but I have
done my best. Yours truly Justin Harrison.

Handwritten note

-2-

THE PARKWAY HOTEL
2100 Lincoln Park West

Chicago, Illinois (addition of) June 20, 1928

The truth is that I am not a great admirer of "Pop" Hart's Carnival Scene. However if you want it

My dear Mrs. Halpert

This may not reach you before
your departure - however it will be forwarded.

It would now be impossible for me to have a

photograph sent in time for use - of "Pop"

Hart's Carnival Scene. However if you want it

& can still manage please write Miss Upton

Art Curator, Los Angeles Museum - to have

photograph made at once and forward by Air Mail -

You too could use Air Mail. You might say

to Miss Upton that this (& all other of my Water Colors)

"Pop" Hart is in Museum basement - she will

understand as I have her receipt.

I own five "Pop" Hart Water Colors

- you can credit me in any way you desire -

I am a great admirer of "Pop" Hart - and even

go so far as to say that I regard him as one

of America's biggest "bets" - He is absolutely original.

(signed) Harrison

THE PARKWAY HOTEL
5100 Lincoln Park West
Chicago, Illinois

The truth is that I want (if possible) first
to secure my Water Color Gallery - the new building
soon to be completed - may give me my chance.

My idea being to make the American Catalogue
include both the present Harrison Gallery of American
Art (all oils) and the new American Water
Color Room - most of which examples are known
personally - A year probably will elapse before I
would undertake the American catalogue.

I am selling a few of my paintings
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and most embarrassing to me.- However I must
think more of myself, the Harrison Galleries
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In the more "ticklish" cases- I am submitting the
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my part. I regret being so late but I have
done my best.

Yours truly

(signed) Preston Harrison

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It may be that we can take it up - of course
whoever should write up my American Galleries
by rights should see the pictures personally
& study them carefully. I will not get
around to it for some months in any event.

C. X.
c.m.
Ans. 7/19

DUNCAN CANDLER
ARCHITECT
753 FIFTH AVENUE, NEW YORK

June 30, 1928,

Mrs. Edith G. Halpert,
c/o National City Bank,
41 Boulevard Haussmann
Paris, France.

Dear Mrs. Halpert,

I send to you enclosed a draft to your order for \$50.00. If you go to Russia, will you spend half of that amount there if you find Modern Lithographs which are worthwhile and in which you think I would be interested. *Choose as you think best.*

And will you do me the favor of accepting the other \$25.00 for yourself as a tardy "Bon Voyage" present to be used in any way you like best.

Hoping you will have a very pleasant Summer and looking forward to seeing you in the Autumn,

Sincerely yours,

Duncan Candler

P.S. Please give my regards to Mrs. Goldsmith.

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RECEIVED
MAY 1 1965
AMERICAN ART

COPY

Paris, July 8, 1928

Dear Mr. Candler:

Forgive the typewriting, but my handwriting is so illegible that I do not want to burden you further in the midst of your toil.

We had a pleasant crossing, during which I carefully divided my time between food and rest. However, all the surplus energy has been expended in this busy city. There is so much to do, so much to see, and the cafes are so tempting that one gets little rest. I have seen thousands of pictures in the galleries, good and bad examples by good and bad artists, have been thrilled and disappointed - but taking everything into consideration, I am more than ever a "100 %-er". I really believe that our contemporaries (with the exception of the "big six") are doing more interesting work - and the prices here much higher than I imagined.

The dealers and the artists are charming, and are giving us a liberal education. I am having a glorious time. After business hours, we are pleasantly occupied as well. You will probably be shocked to learn that we were at the "42 Arts". What a spectacle! What a night! We stayed until the wicked end, and I shall never forget the event. Our friend Locke, and Richard Lahey, as well as several hundred other serious American artists could not get in, and are dying of envy because we managed so well. You see, women have advantages, after all.

Immediately after the 14th celebrations, we shall go on to the south, perhaps into Italy later, then on to Vienna, Munich, Berlin, etc. I have great doubts as to whether I shall get into Russia. Several disturbing surprises greeted me in Paris, and I am changing some of my plans accordingly. Naturally, I am frightfully put out about Russia, but --.

Are you spending much time in Maine? I hope you are not working too hard. It is too bad you cannot be in Europe. We are having perfect weather, and what can be more charming than Paris on a warm, sunny day? Even the many Americans one sees everywhere cannot change the character of the city, with its delightful streets, quaint houses, and the Seine meeting you wherever you go. The quais, the stalls, and the slow-moving book venders fascinate me. We have been taken to some very amusing cabarets frequented only by the French, and all in all, are having a very nice time. In spite of it all, I am surprisingly homesick, and miss the excitement of the gallery, the many good friends, Julius, Marie. In fact, I have been thinking of leaving for home earlier than originally planned, but I am not doing anything definite in that connection as yet. I may change my mind again.

For your information, I am living within my quota, and expect to return with some change, too. My hotel room in a nice quarter, on a private street, amounts to .97 a day, including service, and I am very comfortable. Food is still very low, and I am keeping a record of all my expenses in order to prove my original statement.

(continued the following day)

I am so excited about something I just saw that I shall tell you all about it. A young artist invited me to his studio to show me a remarkable Gauguin. This chap discovered the mural (a painting in oil made directly on the wall of the Marie Henri Inn in which Gauguin lived for a year or so), by accident. He stopped at the inn and saw Gauguin's signature through a hole in the wall paper. Naturally, he ripped part of it away, and discovered this perfectly beautiful painting - 4 ft. 3 in. x 2 ft. Four of them chipped in and purchased the wall, which was removed by M. Chauffrey of the Louvre.

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There is considerable excitement about this mural, which has been seen by very few Americans. Bartlett of Chicago is interested, and two dealers have made offers of \$15,000. The artists will sell the two walls (they are in separate frames of course, and are permanently reinforced) for \$25,000 or the important one which is really superb, for \$20,000. I am sending you the photographs. Perhaps you can see some way of using one or both in a room which you may be planning for a necessarily wealthy client. The painting is of Joan of Arc, painted and dated 1889, after his return from the Martinique Islands to Brittany (La Pouldu near Port Aven). The coloring is beautiful, and almost as brilliant as his Tahiti period. As part of a wall, or as a picture, it is a rare thing, and I should love to see it in New York or in the U.S.A., in any event. Would Mrs. Rockefeller be interested in having it in the Maine house? Of course, it should be in a very important place, and in New York. There is a great possibility that Mr. Bartlett will buy it, or rather both, but if you will let me know immediately upon receipt of the photographs whether you know someone, we shall get very busy.

But, whether you are or are not interested, do please write to me. Irrespective of my whereabouts, mail addressed care of the National City Bank, 41 Blvd. Haussmann, Paris, will reach me.

My very best regards to you. And don't work too hard.

Sincerely yours,

1934, 11 July, 1934

Your collection has been considerably increased. I shall not tell you just what we have bought for you, but reserve the great secret. We have purchased practically nothing through dealers. The prices are absurd, and they work together so beautifully, that there is no opportunity of finding a good "buy". However, we have met several so-called private dealers, and individual owners, from whom we bought well, according to all indications. In fact, we are convinced that we have some actual "bargains". You will see.

So this is how we spend our time in the big and wicked city. And if we cable home for money, it won't be for our return passage, but for the purpose of buying ourselves out from the debtors' jail.

Have you been doing any painting? I hope you are having a very lovely summer, and that we shall see you early in the fall.

Please write, won't you? The address for our entire stay is c/o National City Bank, 11 Blvd. Haussmann, Paris.

My very best regards.

Sincerely yours,

THE CLIFF DWELLERS
220 SOUTH MICHIGAN AVENUE
CHICAGO

August 11, 1928

My dear Mrs. Halpert

You asked me to write this summer. I have no idea where, how or when this will ever reach you and worst of all I scarcely know what to write about.

It may overwhelm you to learn that it is almost a novelty now for me to mention art. Since my arrival in Chicago - I have become a business man and it is real estate ^{rather} not fiction - that occupy all my time and use up all my energy. And unless I run into a streak of unexpected luck - I will find myself so engaged for several years to come.

I have reached an age where I must get my house in order - I am not alarmed about the future - and yet I find both present and future prospects most annoying.

I just received word from Los Angeles Museum that you had written direct for a photograph of "Pop" Hart's Carnival Scene, Dominica, W. I. and that the photograph had been mailed to you. I will look forward to reading this book which I will ask you to send me with bill - when off press. I would like my copy autographed.

by "Pop" Hart and Mr. Cahill as well as a nice little friendly message on fly-leaf by myself.

My catalogue of French collection is being unnecessarily delayed by Museum red-tape. I have agreed to spend \$600.00 for the publication - (I dare not go abroad and save 4/5 of their printing costs) but I refuse to pay for the cuts - about 50 more or less - to cost about \$150.00. I think an effort will be made to wear out my patience and then later an apology might follow - with offer to pay - of course when too late.

Mr. Jan Gordon wrote an introduction and I am waiting for a tiny two word - long since promised but so far not received - by Lucia Lhote.

Some day in future I wish to have a catalogue of Harvard American Gallery - after Lamer I shall have more or less completed my American Water Color group.

It may not exactly prove you to have me state that I feel my art collecting days are almost over - except as to this little group of American Water Colors - right in your line naturally. But you must be patient,

and do all you can to make it easy & fair and in payments.

I have determined positively to do no more with French collection or in the big American Gallery - unless I sell first - having proceeds to invest again. I have already had a couple of unpleasant sessions with really charming painters - because changes have forced me to remove certain pictures. To play fair and be just - I offered back the paintings at cost to me - so as to be free otherwise. Instead of an effort to repurchase - I received stinging letters as to my own future actions. Inasmuch as I myself do not know what the future may bring forth - I simply wrote and called the incident closed. I was sorry but what can a collector do? I must improve a public gallery if and when I find it possible - And I cannot hang a forever to pictures - no longer needed. Nor can I donate freely in such - all in all a difficult problem and one I dislike intensely. My Museum troubles are such that I cannot do just as I please and my financial condition is such that I cannot merely become a merry little art spendthrift.

On August 2nd from Arizona, Walt Kuehn wrote thinking to meet me in Los Angeles a week later. Not knowing how to reach him - I wired Museum to be an look-out and to show him my country. My two galleries are open but the American Water Colors are stored in Museum basement. I asked to show him this collection too if so desired.

A couple of years ago John Carroll did a figure painting for me using an enlargement of a very old photograph of my dear mother. Many call it Carroll's portrait picture. I like it as an example by Carroll but try to forget it was my mother.

Recently my family has come into a very old daguerrotype - made on or about 1851/3 - when my mother was 18 years of age - a few years prior to her marriage.

If I could have a painting of this - done for a Museum collection - not a portrait at all - but in such a way that I could look at it knowing it was my mother - I would

like to study ways and means.

I have thought of Eugene Speicher - too pompous, ponderous and high-bred. I imagine of Henry Lee Mc Fee - quite spoiled I have heard - I have wondered about Korfel and Kofel also - the truth is I may never do it - I may well like it well - if expense is moderate and effort pleasing. She was very smart - almost a modern girl - hair brushed straight and smoothed back - not unlike bobbed hair of to-day. I doubt if a trip abroad next year is even feasible - otherwise I would tackle something in Paris.

In several years I will have to expand on property. Hence heretofore I have been able to abstain to art. It is not a desire but a positive necessity - as I have a wife and growing son to consider after my own death. As a result of these hard plans - I dare not think too seriously of any little art collecting aside from a very occasional inexpensive Water color.

My big dream of a Los Angeles Art Museum looks squally - I will not

actually great but I have very little hope
of success.

If all goes well - I will take
a flying trip - of ten days - about middle of
October - to cover Detroit, New York and
Pittsburg. If you are there I hope to see
you and hear the latest gossip from Pen-
art, Woo and Woo.

Our summer here has been
hot - food and plenty but at that. My
wife and kid are with me. I have secured
a Drive-My-Self car by the month - a
Buick Sedan at \$170.00 the month -
including insurance. We have a nice big
suite at Parkway Hotel facing Lincoln
Park and the Zoo. At all hours of the
night the lions roar, the wolves howl and
the seals bark - you can imagine yourself
in the wilds if you have any imagination.

I will be alone again after
September seventh - when Los Angeles school
opens. I will go to a "Loop" hotel -

the La Salle - more convenient for business.

Having commenced by saying I
have nothing of interest - you must have
concluded that I was correct. And yet I
have stumbled in like a poorly old lady
in love with sound of her own voice but
is unable to back it up.

This club can serve as an
address if you should write.

With kindest regards and best
wishes to you and yours -

Yours cordially
Morton Harrison

Handwritten note - Preston Harrison

THE CLIFF DWELLERS
-S-
220 SOUTH MICHIGAN AVENUE

CHICAGO

August 11, 1928

My dear Mrs. Halpert

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Handwritten note - Preston Harrison

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a difficult problem and one I dislike intensively.

My Museum troubles are such that I

cannot do just as I please and my financial

condition is such that I cannot merely become

a merry little art spendthrift.

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Handwritten note - Preston Harrison - L.G. - at 11, 4

all goes well - I will take a flying trip - of ten days - about middle of
- to cover Detroit, New York and Pittsburg. If you are there I hope to see
and hear the latest gossip from Paris Art, Dress and Dress.

C Our summer here has been hot - good and plenty hot at that. My wife and
are with me. I have rented a Driv-Ur-Self car by the month - a Buick Sedan at
0.00 the month - including insurance. We have a nice big suite at Parkway Hotel
acing Lincoln Park and the Zoo. At all hours of the night the lions roar, the
olives howl and the Seals bark - you can imagine yourself in the wilds if you have
any imagination.

O I will be along again after September Seventh - when Los Angeles school
opens. I will go to a "Loop" hotel - the La Salle - more convenient for business.
Having commenced by saying I know something of interest - you must now concede
that I was correct. and yet I have rambled on like a gossip old lady - in love with
sound of her own voice but no brains to back it up.

P This club can serve as an address if you should write.

With kindest regards and best wishes to you and yours -

Yours Cordially,

(signed) Preston Harrison

DUNCAN CANDLER
ARCHITECT
750 FIFTH AVENUE, NEW YORK

August 16, 1928

Dear Mrs. Halpert,

Since receiving your very delightful and interesting letter of July 8th referring to your ~~doing~~ up to that time and mentioning the Gauguin Photographs which were received, strangely, a few days earlier, and lately since the arrival of your letter of July 21st, I have been trying very hard to write to you but have been prevented for a couple of million reasons.

After the first letter came, I sent the photographs to Mrs. Rockefeller with a copy of parts of your letter, which I thought would be of interest and which she found them to be, and asked about the Gauguins. She replied that Mr. Rockefeller did not seem to be interested and had decided not to buy anything in the future from photographs as they have had one or two unpleasant experiences. I also spoke of the Gauguins to Mrs. Murphy but she did not seem to care to consider them. They certainly must be very fine. It is too bad that neither of these ladies will add them to their collections.

In the old days, I went to the ^{at} Quat'z several times and should have liked to have been there this year. It is an extraordinary sight.

The letter from Concarneau describes most graphically the place, the setting and the inhabitants. I suppose you are quite a group which makes the stay there quite wonderful. Do not destroy your water colors, - I should like to see them.

A few lines received recently from Locke agree with you that the men over here are doing as good work as those there and he is quite scornful of the lithographic printers with whom he has had dealings up to the present.

Thank you for buying the prints for me which you mention and I await them with much interest.

My summer has been spent mostly in the office with an occasional trip to Maine or short visits here or there. New York seems quite dead and it has been terribly hot.

DUNCAN CANDLER
ARCHITECT
755 FIFTH AVENUE, NEW YORK

Mrs. Halpert

-2-

August 16, 1928

Next year by some hook or crook, I am going to get to Europe to refresh my ideas a bit.

I am glad you are having such a good time and shall like to hear about it all when you get back. Which will be when?

The "Pop" Hart Water Colors of Mrs. Rockefeller's and mine are still at the Meriden Gravure Co. and it seems impossible to pry them away from them as they are being held subject to the approval of the proofs by Mr. Cahill who is in New Mexico or someone else. No one seems to know much about when they will be released to be returned but that does not matter if they are not injured.

Passing through Boston a fortnight ago, I managed to get a half dozen Lithographs of Sloan's and an equal number of his etchings at Goodspeed's Shop at very reasonable prices. The lithographs are particularly interesting, done about 1908.

With best regards,

Sincerely yours,

Duncan Candler

Mrs. Edith G. Halpert,
c/o National City Bank
41 Boulevard Haussmann
Paris, France.

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S. S. deGrasse
September 21, 1928

-S-

Dear Mr. Harrison:

Homeward bound - home, friends, and work. After so much vacationing, the little trinity seems very good to me, and I shall be happy to be on 13th Street again, surrounded by the 100% American art again.

What with all the globe-trotting I did during the summer, your letters reached me as I was leaving Paris. I am sorry that our correspondence ceased, but such is the way of international correspondence in spite of the peace conference.

However, I hope we shall see you very soon. The gallery reopens about the first of October - by which time, I may pull myself together again. Perhaps we shall both be in a position to talk art. Your real estate and my vacation experiences will drift into the background, and art will have its hour - an hour of novelty. Incidentally, you may have guessed that during all my travels in Europe I managed to see much "kunst". Frankly, my greatest thrills were experienced in the museums. The Peter Brueghels in Vienna kept me aflutter for days; the Tinterettes in Venice and Milan, the Courbets in Munich, the French moderns and the Spanish school in London - to say nothing of the many other great heroes I have added to my list.

Nevertheless, I still feel that of the young artists, our men are doing the fresh, the vital work. And, I feel that American art is having its day - a matter of a comparatively short time. The Spirit, the youth and the encouragement are all with us. Don't you think so?

Apropos of this, I am particularly pleased with the fact that your plans are directed along American lines for the future. That such great encouragement is coming from the other end of the continent is also significant, and bound to make its mark.

It is too bad about your French catalog. I should very much like to see it in print. The business of getting out publications is not a simple one. We, too, thought it would be advantageous to have the work done abroad, but after some investigations we ascertained that the actual saving would not be in proportion with the waste of time, to say nothing of the many difficulties involved in working with strangers.

Our Hart Book is coming along and we are very proud of it in its present embryonic form. The cuts are superior to most of the reproductions in art books and Halger Cahill's manuscript holds out the greatest of promises. All in all, according to present indications, we have every reason to believe that the book will be "swell". Furthermore, the response has surprised us considerably, particularly in view of the many discouraging sessions I had with publishers and which finally resulted in our decision to be our own publishers.

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C
O
P
Y

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mr. Harrison:

You see, although I have covered a good deal of paper, I have said nothing about dress. Perhaps I should give you some other gossip when you come to New York, so much happened in the various cities which we visited. We met many of the American artists and brought home with us a case full of art from Paris - but holding steadfastly to our 100% American principles, the pictures are by Americans vacationing in Paris.

If you will be in New York before the end of October, you will have occasion to see this exhibition about which we are very much excited. In any event, I am looking forward to seeing you very soon. Won't you drop me a note before coming to New York?

My very best regards.

Sincerely yours,

309Y

S. S. deGrasse
September 21, 1928

Dear Mr. Harrison:

Homeward bound - home, friends, and work. After so much vacationing, the little trinity seems very good to me, and I shall be happy to be on 13th Street again surrounded by the 100% American art again.

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Nevertheless, I still feel that of the young artists, our men are doing the freest, the vital work. And, I feel that American art is moving its way - matter of a comparatively short time. The Spirit, the youth and the encouragement are all with us. Don't you think so?

Altogether of this, I am particularly pleased with the fact that your plans are directed along American lines for the future. That such great encouragement is coming from the other end of the continent is also significant, and bound to make its mark.

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Our art book is coming along and we are very proud of it in its present embryonic form. The cuts are superior to most of the reproductions in art books and Helger Schill's manuscript holds out the greatest of promises. All in all, according to present indications, we have every reason to believe that the book will be "swell". Furthermore, the response has surprised us considerably, particularly in view of the many discouraging sessions I had with publishers and which finally resulted in our decision to be our own publishers.

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My very best regards.

Sincerely yours,

TELEPHONE WALNUT 8800

CABLE ADDRESS HILKHAFF, PHILADELPHIA



THE BENJAMIN FRANKLIN

CHESTNUT AT NINTH STREET

PHILADELPHIA

October 20, 1928

HORACE LELAND WIGGINS, Managing Director

My dear Mrs. Halpert -

It was nice to get your letter forwarded to me from Los Angeles to Detroit where I put in a day as well as a day in Toledo, Cleveland, Pittsburgh and here. I am apt to drop in at the Dunn-Town Gallery almost any day now. My New York visit will be very short - my sister arrives with her daughter - Lin - & I will meet them at the dock and I may run into my brother if he comes in for some sort of a Pacific Convention - next week - he will be a guest of some kind.

The Carnegie was illuminating to be sure and like all large exhibits interesting. At that I was somewhat disappointed - perhaps not in a good mood to enjoy pictures. I did not see anything at all from Switzerland, Austria, Sweden, Belgium, Czechoslovakia, Russia, Poland or Italy, and yet at Dresden in 1926 I got a whole lot of a kick from all the central European pictures.

In Holland, group - I did enjoy Piet Mondrian - one of my favorites in Paris - In fact I call him French just as I do Chagall, Picasso, Modigliani & many another just because so influenced by France. From Holland - the Jan Sluyters give me a thrill. In 1926 in Dresden I selected a certain Sluyter - the price quite moderate in German Marks. I corresponded with him on my return & dropped all negotiations.

when he quoted the same figure in Dollars that I had been considering in Marks. So I knew with Lane - Dreyfus but he is a great painter. From Germany I liked old Max Liebermann - a great painter in every sense. But the radical Karl Schmidt-Rottluff got me going again just as he had in Munich and Dresden in 1926. From Spain - I liked the Julianos group and I certainly fell for Gaura. Here is another case of my classifying a man in French group. I frankly passed up Gaura as a poor bet in 1926 - a mistake I now admit.

France - the real thing again as always - Cassin is fine - Bonnard of course is one of the select - Lebasque this time is good - Henri Martin is to me one of the outstanding Frenchmen despite the knocks he got - Picasso - say about 100 mill - there are some a genius and his two artists as well as his Spanish friends - all are simply superb - Matisse another of my favorites - Derain - I liked the other two of his better than the large prize winner - Bonnard very poor this time - Laurencin the same thing, attraction, cute little tricks etc. always is but I could never call her great - Lucien Simon is ably represented and I for one call him a very great artist - Blanche may be good but he failed to register with me this year - Dreyne also represented by artist things - a genius if ever the world produced one. I priced the French things - and then forgot all art - leave it to Messrs. Rosenberg, Guillaume, Bernheim to call the turn. No back numbers these gentlemen & America is now their great market.

United States - to begin - many men I always have admired and still admire for what they have done - this year made the mistake - not of their young lives but their old lives. Ray tried to be modern and oh, boy! such a "pignora" - Hard to teach old dog Tray new tricks - best thing is to put him for his old tricks even if a little over familiar.

TELEPHONE WALNUT 8800

CABLE ADDRESS WILKINSON, PHILADELPHIA



THE BENJAMIN FRANKLIN

CHESTNUT AT NINTH STREET

PHILADELPHIA

HORACE LELAND WIGGINS, Managing Director

The good men I found to be Edward Hopper, Jerome Myers, Mahan Jung, Schnakenberg (one example), John L. Smith, Samuel Harper (all three examples), Charles H. Davis (two examples), Guy René du Bois, Paul Bartlett and Allen Tucker. There were many other good things but these were not the men that reacted to me as the names I have mentioned.

The Glenn Coleman prize picture I regret to say did not even impress me - any more than Miss Georgina Klitgaard's little picture. Nor was I enthusiastic about two other honorable mentions - the English Dod Procter and the Belgian Saverys - The Serain 1st Prize & the Pruna 2nd Prize at least were deserving - to do it my way - I would have given Serain's Figure (not the Still life) the prize and I would have given Pruna's Figure (Blanche) and not the Still life - the prize. But this time - I am sure I would have chosen Picasso and Huyters - or Picasso and either Per Krohg or Schmidt-Rothloff. Or to change it differently if an English painter was to be recognized I would have selected Mark Sestler - and also let me say this - a certain gentleman you may have heard of, had a swimming thing called Breakfast Tray - and du Bois had a good picture. My chief criticism of du Bois needs to be said he is too much French for an American - a criticism I make of so many other good Americans spending years in Paris. But that does not say the paintings are not excellent.

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My catalogue will soon be issued now - I must go over the proofs and I suppose not until I get back home in a fortnight.

There was a nasty fight ^{partly} happen while I was in Chicago - an effort on some of my ~~French~~ (Traders) friends to compel me to drop the publication by refusing to let the Museum sanction it even indirectly.

I simply ordered the whole affair at my expense - about \$1000. I prett to state to them I insisted on a share-dan. the compromised this way - (plus my paying the entire cost)

A Catalogue of
The Mr. and Mrs. Wm. Brewster Harrison
Gallery of Modern French Art

A Gift to the People -

Illustrated -

Deposited in Los Angeles Museum -
Privately Printed -

Times-Mirror Co.

Los Angeles, Calif.

1928.

On reverse side - Copy righted by William Brewster Harrison.

Just think! - the Museum would not sponsor even indirectly the publication & yet admits the collection hangs in Museum. "Privately Printed" is my sugar coated pill to make them happy. But the cost - no pictures possible until that is paid in full.

Andre Lhote's Preamble will be printed in French - no translation.

Run about twenty pages of Text (general in'tone) by Jan Gordon; followed by about 50 reproductions -

I course list of 70 examples constituting collection.

I am awaiting with great interest your "Pop" letter back. I hope I can buy a copy while in New York.

TELEPHONE WALNUT 8800

CABLE ADDRESS MILKNAP, PHILADELPHIA



THE BENJAMIN FRANKLIN
CHESTNUT AT NINTH STREET
PHILADELPHIA

HORACE LELAND WIGGINS, Managing Director

I was paralyzed to find on this trip
the way certain Museums are making up. Here in
Philadelphia the new Pennsylvania Museum besides the
Wilstock Elkins, Mc Ladden and Johnson collection has
a room full of Picasso, Matisse, Pascin, Leguerra,
Braconetti, Rodin, Archipenko, Degas, Duchamp,
a small Cezanne, Van Gogh etc. - real modernists - a
couple of cubistic examples. In Detroit - three galleries
entirely made up of modernists - French, German & Americans.
In Cleveland - modernism is creeping perhaps looking for
Matisse, De Muth, Paul Dickinson, Wheeler, Halpert etc.
Chicago has a long outside continuous Wall made up of
Aguerreles - and I am tickled to notice along with
my original pioneer efforts in Los Angeles.

I cannot go on with art at present. The
Museum makes it too hard for me and I am most serious
when I confess that in justice to my family I must stop.
I do not mean stop forever - but obviously for the time being
and only in very small doses later on.

Nobody believes me when I say I cannot
afford it. Now I will convince all doubting Thomases -
It's pretty tough I know - much of the joy in life is taken
away from me. But I must tell fair to the dearest wife
a man ever had and a seven year old son I may not
survive to see come of age. I am not a youth remember -
James M. Harrison

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CABLE ADDRESS "GOTHAM NEW YORK"

TELEPHONE 220

Room 1905 - until Thursday no. only

HOTEL GOTHAM

FIFTH AVENUE AT FIFTY-FIFTH STREET

NEW YORK October 22, 1928

My dear Mrs. Halpert

Do not be in any hurry about sending the Max Weber Water color - I myself will not reach Los Angeles until November 1st - Any time after that and send it between heavy boxes - heavy wrapping paper - to be as safe but light as weight as possible. And I think it best to mail me via Los Angeles Museum - Exposition Park - instead of my home. I will pay in small installments as soon as as often as possible.

Since leaving your gallery I have been thinking a great deal about the Pascin Portrait - priced I believe you said to me at \$350. It goes without saying I would like to own a representative Pascin and I frankly admit that I regard this particular example as important enough for a public gallery.

Tell me without the least bit of hesitation in the matter the very longest possible time you could allow for payment. It might influence me in this particular case at this particular moment. Business is business and if I must hesitate - so you have a perfect right to hesitate too.

I am in a different financial condition at this juncture than I have been in since I began art collecting - literally speaking I am retrenching in every line of expense to tide me over. I came to New York not to buy art but to keep informed on art conditions. To Max Weber occasion I had not foreseen nor would I forego it.

The Pascin intrigues and interests me but I will want to think it over carefully. Not because I hesitate about the price. Drop me a line at this hotel at once and tack straight from the shop. Yours truly Arthur Harrison.

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October 23, 1920

Dear Mr. Harrison:

In accordance with your request, we are holding the Luxe-ber water color for a few days, and when ready, we shall send it to your master's address.

Without the least bit of hesitation - if I may borrow your name, I repeat that you do not have to concern yourself about paying it any time. We are all with you, and if we could of some help in any manner, it shall be happy.

Regarding the painting - I am sure that it is a very fine work, and the first thing representative of his art. If a 'good' work arrangement will be satisfactory to you, it shall be given to you. Or, if you prefer to take it, we are even longer to it, it will also be given. Personally, I think that you should take it. I decided at this time. I do not see the picture, and I think it would be to increase the prices of his work when he returns to be here shortly.

I do hope that you will find time to drop in again for a call before you go. In any event, don't you let us hear from you.

Sincerely yours,

2401 S. Western Ave. San Antonio, Texas 78201
San Antonio, Texas

Hotel LaSalle

Chicago October 27 1928

My dear Mrs. Halpert -

LaSalle at Madison St.
Telephone Franklin 0700

I would like to suggest that in mailing your monthly statements longer - you wait until about the 10 of each month to give me a chance to get my check to you. As before your statement & my check have always crossed each other in my favor & the New York & Los Angeles. For instance I am now mailing you just a small check of Twenty Five (\$25.00) Dollars leaving twenty five (\$25.00) Dollars due on the Max Weber Water Color. I want to clean this up before beginning the Parisian payments - although you can make your statement as you prefer. All my taxes come in a heap - my Los Angeles tax in December my Income Tax begins in March, my Chicago tax before May 1 - This explains my predicament at a time when I have felt a serious drop in rents. Hence you will receive your Max Weber checks each month & when I follow this up with the Parisian payments I will try to make these fifty dollars each month. Do not send the Parisian picture until I notify you please. I have my own way of getting my wishes printed at the Museum. and am now so hot to appear too anxious to make continuous efforts.

I enjoyed my few hours in Washington. No concern as a much better display of United States art than Carnegie this year. Suffice to compare. No Halpert is a very fine example - but in this case is not new there at Carnegie this season.

It may be some Herpin - 3 figures & I am sure - that took 1st prize & very deserving camera it

The first 2nd prize was important enough to himself as a prize. The particular canvas was as hard as nails - the 3rd prize was a loan - the 4th being the 1st prize further but not nearly so good as a still life. I am sure the one I saw a year ago at Carnegie, then admired.

of 3 Hassam's - 2 were exquisite - the best my impression just as those this year in Carnegie. I had 3 good examples - 2 particularly fine. Denby another of his still-lives - like the one that won a prize at our Pan. American - something that then gave me a pain & still pleases me - for it is not in any sense a big work of art. I am sure it is just about Joseph Pallett. This was my first opportunity to see his art - that young man is truly some painter - I am quite keen about what I saw.

The catalogue was not ready yesterday - so I had to use a proof. I can not recall off-hand the many pictures but as I said before the Corcoran has many stunning examples.

I was glad to see the Senator Clark collection installed. Behind me - it is some collection - a room of Martelli's alone being a princely gift. There are some mediocre things but offset completely by superb examples. The Metropolitan may have been right in its case but surely did a liberal thing to Corcoran.

I also spent an hour at the American Phila. Soc. I saw his private home as well as public rooms - but of course by his means all his things. He has a bunch of Durrans & Albert P. Ryders - small as a rule - but all well worth while. His collection is getting better all the time but I think he picks up too many "small fry" to look like a discoverer - a fanciful child in my mind. I always get annoyed reading the Whitney Studio ad. in Arts - that no person in 10,000,000 can discover - all they can do is to brood. It bores me to distraction. My part was a guy in Washington - to-day troubles me no life I got across continent without any money.

LOUIS B. BOUDIN
PHILIP WITTENBERG

BOUDIN & WITTENBERG
COUNSELLORS AT LAW
70 WEST 40TH STREET, NEW YORK

October 31st, 1928.

Downtown Gallery,
113 West 13th Street,
New York City.

Dear Sirs:-

Enclosed you will please find
certified copy of certificate of conducting
business.

Kindly acknowledge receipt.

Very truly yours,

BOUDIN & WITTENBERG

By 

AB.

Not to be published information regarding sales transactions,
reservations are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is correct. After the date of sale.

November 6
1928

Dear Mr. Harrison,

Now that you are home and back at work, I shall start sending you some more poor reading matter.

Before I say further I suppose I should tell you about the excitement created in these parts by the labor's prize. I think that the general excitement is greater than about the Picasso prize last year.

Whatever of prizes, gold medals and medal pictures with important gold frames; whatever contempt we may have for the system, still this award was especially significant. Dezer was probably the first rebel in this country and has fought his battle continuously in the face of all animosity - and he had a good many enemies. He is probably still the most radical of our men and to be put on the right side of the public fence proves definitely that all the hokum, or I should say a good deal of it, is being exploded and that the present trend is toward nothingness. We can expect some good things to happen in this country, particularly in the way of art appreciation. Probably soon you will have company, rather late, but it will lessen your fight and the laugh will be on those people who have constantly stood in your way.

Of course, the prize announcement brought in a number of buyers and in the first week of the show we have already sold about 70 of his lithographs, one water color and important oils. This amuses me and the artist in view of the fact that his work has not improved in the last week and as a matter of fact, the paintings sold were made some years ago when he was not a medal artist. Prices are going up - in all, it is lots of fun.

Now that I got that off my chest, I want to thank you for your check which has been duly credited. Whenever you are ready for the Picasso, please let us know. We are holding it until further notice.

- 2 -

It is rather embarrassing for me to recommend pictures at these prices, as I did want to keep within the \$100. limit for you. However, although I have finest examples of water colors by the younger men at \$25.00 to \$75.00, the older painters command such high prices for their important work that the limit set changes. Naturally, I would hardly suggest a water color by Zorach which we sell for \$50.00. We have a number at that price, and several at \$25.00, but in each case they represent much earlier work, and not sufficiently important for the Harrison Collection. We select a few examples of each phase of an artist's work, and the small pictures as a rule are not sufficiently important for a museum. What I should like to do in this case, is to send out to you a series of water colors by each man, varied in size and price. These can be sent without frames, via parcel post, without involving any expense whatsoever. In Zorach's case, I would send "Mine" (the larger picture spoken of), the "White Freighter", and a few of the smaller pictures at lower prices. That would give you a better idea of the variation, and I would not have to explain why I must exceed the price limit.

Spencer does not work in any medium other than oil. The Newark Museum bought a large canvas of his some time ago - one which has been greatly admired. The original sketch for it is at Our Gallery, and is one of the best things this young man has done. It is spontaneous, strong, and very well painted. Although his colors are subdued and are practically all grays and blacks, there is a fine sense of color throughout. The Cove, as this oil is called, is 12x15 1/2, horizontal, and can be had for \$60.00. Naturally, a large canvas would be more important, but this painting is both representative and good. We have a large oil, painted several years ago "Sheridan Square" - 24x28, which he will sell for \$150.00.

In each case, the artist has considered the fact that the pictures I am writing about are recommended for your collection, and that they will remain there permanently. I agree with you absolutely about the carelessness with which such matters are usually approached, with the result that in later years the artist wants to make an exchange. Every man wants to sell all of his pictures, but he must exercise some thought about the choice, as far as he is concerned, in placing his work in such collections as yours.

My only difficulty is to find sufficiently good, important and representative examples by such men as Jourdain, at prices within \$100. However, I shall continue trying, and shall keep you posted all the time. I enjoy the correspondence so much, that I do not want to limit myself to business conversation, but want to read your views on other related matters such as the Academy, the Phillips collection, etc..

Incidentally, you asked about Benton. Some years ago, I knew him very well, but somehow or other we have lost touch with each other. But if I can be of any help to you in that way, I shall renew our acquaintance. On the other hand, you may be perfectly frank about him without hurting my feelings. You see, I play safe on both ends.

I hope to hear from you soon.

Sincerely Yours,

November 6
1928

Mr. Harrison (2)

I was very much interested in your review of the Corcoran show. I was particularly pleased about your remark in connection with one of our favorites - Joseph Pollet. He is undoubtedly one of the coming men and some day when he shows us some important water colors, we may make a trade with you for the "Stove", which you did not seem to enjoy very much. I still like it immensely but can see your point that you want a more important example. He is doing some intensive work and I shall let you know when I see something very exciting.

I hope that your gout has left you entirely and that you are in great spirits.

Sincerely yours,

Malapert
BC

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

November 14, 1928

My dear Mrs. Halpert

The Max Weber water color came to-day - when I send my next check I will add \$2 cents (to that correct?) for charges.

I came near writing you from Chicago to tell ^{you} how pleased I was over Max Weber prize but I only got to Chicago Saturday morning & left Sunday night so had many things to do.

Re Potter Palmer \$1000 prize to Chicago Institute by donor - it is given by fund of exhibition per month. Next come the two Harris Medals - \$500 and \$300 - like mine given by fund of artists per month - this year going to Karl Knaths and Adolphe Bonie (last year to John Carroll Halpert).

Re Logan prizes are bigger in money - \$2500 - \$1500 and \$750 - but are bestowed by Museum Art Committee (Trustees) and include purchase - this year two good men were awarded the \$1500 (A.B. (older) and \$750 (Maurice Sterne)

Logan prize - the \$2500 given to a young student of
San Diego.

I was asked many questions concerning Max
Wahr by Institute people - and of course told last two
days previously I had myself purchased a "peachy"
Water Color by him - I am well inclined to think the
Institute wants a Water - probably the judge picture.
I referred these inquirers to Eddy's book - to Cheney -
to this issue and to the quite recent publication by
Kunthaus - written by Park.

You speak of the many sales you
are making of Mr. Wahr's lithographs. Why don't you
give out a little story referring to the Watercolor -
the recent acquisition by Newark Museum - the
Porter Harrison Gallery in Los Angeles - the American
Phillips' examples & to your own other numerous
sales. You can't shake the iron is hot - a
psychological moment. And take it from me - for
this day you can count Max Wahr as one of our
recognized big men - he has always been that -
and hence the recognition has come.

I have just finished arranging my new "Americana"
on shelves. I am quite proud of my early American
historical library - and of hanging my Water Color.
I have 18 oil paintings in hands of dealers or that
give me a little hanging space in my home.
In my library I have an Walter - Water Color by
Halifax. Pop Hart (2) - Thine, Josiah, Emma, De Mott
Walter Kuhn. Pollet, a Fine Oil by Tullius Sandree
and 5 large lithographs by George Ballou -
Upstairs I have Stuart Davis - 3 Pop Harts, 12 Pennells,
Gussow, Mary Cassatt, Walt Kuhn & a Tempera by
Lenta Parker. Scattered in nooks between oil paintings
in living room - I have Gault, Marin, Hoosier, Randysat
& will have Wahr when framed. My collection to date
is made up of 36 - as you know a dozen hanging by Pennell.

Next week I hope to have a least to least
talk with Museum Director - to learn exactly what to expect
in future for new gallery space. I think I have can get
more space for American Oils - not more space for
French Agnewells - so my only hope is for American
Water Color - No French catalogue will appear in
December. By the way be sure to bill me for and send
me a \$10.00 Pop Hart book. Yours truly
Porter Harrison.



Hotel La Salle at Madison St.

Hotel La Salle

Chicago Nov 3, 1921

My dear Mr. Hulbert.

Enclosed check is on account of the Mex Water Color leaving \$50.00 due. The balance I will take up when this little account is paid in full.

1928 has been a hectic year for me. Hardly back in Los Angeles on Nov. 1st after 6 months east - when a wire called me to Chicago on 24 hours notice - I left for Angeles Nov. 17 & leave here for Los Angeles tomorrow Dec. 1st. Our confidential business agent 135 years is now seriously ill. It was dangerous and I hurried back to take charge of situation. Now we have a new agent - a firm this time. In a business way it may replace the old arrangement but nothing can replace a trusted friend. And worst of all it cost me \$300.00 R.R. expenses at a time I have anticipated any thing of that sort. R.R. I always call wasted money - you may hear a man but once - some prove true & some not.

December 1
1928

My dear Mr. Harrison:

This is rather a late acknowledgement of your second check for the Max Weber water color.

It certainly was an unfortunate situation that created all the trouble and expense for you--in connection with your hurried trip to Chicago. I hope that everything has been settled since, and that you are back home again.

There has been considerable excitement in town, and the American Art is certainly coming into its own. We have greater hopes than ever.

The "Pop" Hart book has just been received and its coming-out party took place at the home of Mrs. John B. Rockefeller Jr. -- in conjunction with a one-man exhibition of water colors, by "Pop" Hart, owned by Mrs. Rockefeller. She also exhibited her complete set of art prints at the same time. This was a great social event and one of great significance in American art. The fact that Mrs. Rockefeller, who has never been so liberal in her taste in her support of art, very conservative, is now so thoroughly interested in American art, is of very great importance to the public, not only in her own interest, itself in "Twelve" art. She is setting an excellent example by establishing a private gallery in her home for exhibiting the work of one of American artists. Of course "Pop" is very much set-up now and every one is buying his work, more than ever.

You will be delighted with the fine reproduction of your Hartwater color in the book. Within the next few days we expect to receive the copies for distribution, at which time we shall send you your copy.

I hope that you and your family will have a very happy holiday and that the New Year will solve your many problems.

Sincerely yours,

E. G. Halpert

la



AMERICAN PRINT MAKERS

NEW YORK

December 5, 1928

Committee 1928-1929

Peggy Bacon
Ernest Fiene
Anne Goldthwaite
"Pop" Hart
Edward Hopper
Rockwell Kent
Walt Kuhn
Yasuo Kuniyoshi
Richard Lahey
Kenneth H. Miller
John Sloan
Harry Wickey

Artists Invited

Alexander Brook
Adolf Dehn
Carl Free
Wanda Gag
Emil Ganso
H. Glintenkamp
Stefan Hirsch
Florence Ivins
Martin Lewis
Charles Locke
Reginald Marsh
Jan Matulka
William C. McNulty
José Orozco
Jules Pascin
Richard Reisman
Roderick Seidenberg
Raphael Soyer
R. Tamayo
A. Walkowitz
Max Weber
Marguerite Zorach

ETCHINGS....LITHOGRAPHS....WOOD CUTS

The committee and the guest artists of the AMERICAN PRINT MAKERS invite you to the opening of their second annual exhibition on Monday, December 10, 1928.

This society, formed in 1927, eliminated the jury system in the selection of prints to be exhibited. The arrangement permits each member of the committee to invite two artists to show four prints of their own selection.

Consequently, the grouping is unusual in its scope. The 144 prints assembled will afford an excellent opportunity to those interested in Etchings, Lithographs, and Wood Cuts, to see what is now being done by the AMERICAN PRINT MAKERS.

And it may be added, these prints will serve as excellent suggestions to those seeking original and permanent Christmas gifts.

The exhibition of AMERICAN PRINT MAKERS will be held from December 10 to 31, at

THE DOWNTOWN GALLERY
113 West 13th Street - New York

The gallery is open daily, from ten to six;
evenings, eight to ten; Sundays, three to six.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The French catalogue will soon be ready now
I will mail you a few copies for distribution in right places

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

December 25, 1928

My dear Mr. Halpert -

Your letter received and it certainly roused
fine & dear of "Pop" Hart's social, artistic, financial
success & honors. And I take off my hat to you
for putting it over. I am awaiting with keen pleasure
receipt of Mr. Caldwell's book which I know will be a
treach.

I am enclosing my third check for Twenty
Five (\$25.00) Dollars on the Max Weber Water Color. Next
month I will clear that up & then begin on the Persian
pastels.

Please read what I am now going to write
very carefully - as I am most anxious to make myself
clear.

If I am most diplomatic and I intend playing
the game to best of my ability - I may get a new
small Museum Gallery for a Harrison collection of
American Water Colors -

Remember I may be that fortunate.

As briefly as possible I will tell you the story.

First - I never can get more space for American art paintings. It is felt that when the Board of Supervisors erected a specially constructed & very exquisite Gallery to house the Harrison Gallery of American Art - that all further Museum obligation ceased.

In that Gallery I will have 46 examples - all in the line except four smaller canvases which I managed to skip.

Therefore my work in that collection must stop - I have no voice in the matter.

Second. If Museum officials could see how to do it - my entire French collection would be thrown out - the Director & Board of Governors (Trustees) despise it. But I have an iron-clad contract and the Museum is helpless without my consent.

I have a fair sized gallery given me for this French collection. But it is now crisscrossed already & no more space will be given me - not will the Commission to a larger gallery. Once more I am up against a stone-wall.

In order to make space for what I have - I will be forced to take out 16 Agassizs (a few drawings) by such men as Signac, Degas, Marchand, Leprieux, Georges Hars, Van Dingen, Luca, Lebasque, Favoni and J. Pascin, Strindberg and Iorain.

As to Pascin - I have a solemn - word against my will but necessity forces it - and this is my solemn:

If I am lucky enough to secure this small gallery for American Water Colors - I would simply - temporarily at least - put my two Pascins in the American room. Pascin is French to the core but space knows no nationality.

So far I have advanced to this quasi-understanding.

I will not be permitted to make another "contract" gift of American Water Colors - but I may be allowed to make a long-time loan provided if I do not make a radical group similar to so many in the French gallery - this is the story & it will...

Require diplomacy in my part - however I can play the other fellow's game when up against a stiff proposition.

Now please remember - I must go far - If I fail - my pictures - no matter what they may be would become a burden to me. If I get the American (Loan) Water Color Gallery - I would build it up slowly.

I am not yet prepared to make a move but I like to think ahead. So I'm believe that if I get this room - Mr. Max Weber would let me have say a couple more of his Water Color at One Hundred Dollars each - say the two I selected when there were sets aside - or some other to choose from when time came.

I would want (later I mean of course) a second Halpert, another Jacob - and now it's possible another Branderyst, Marin) de Smith. I would want a Stefan Hirsch - let beyond that I have not yet gone.

It will require a long time in any event - I must always be sure of my ground first - Money must always be considered also as I no longer have my former net income.

The main point would be - a policy - a program and a goal towards which to work.

It all may sound like a Chinese juggle to you.

For instance I actually own a score of American oil paintings - literally floating dead weight because no more gallery space will be given me and of course I refuse point-blank to donate anything to the Museum general collection.

Again I am forced to remove really valuable Water Colors and Drawings by famous Frenchmen from my French gallery because no more space will be given me.

And yet - I may succeed if I use great caution, become most politic and exercise diplomacy - I may succeed in getting a little gallery for American Water Colors on certain conditions.

Most people would chuck the whole thing but I think the end justifies the means and all I care for is the future of American art.